

SO YOU WANT TO PUT OUT A CASSETTE?

Let's face it, putting out vinyl is expensive...not many artists can afford to release their own record. The logical choice for a musician wanting to bring their music to the public is to release a cassette. Several local artists have done this. I spoke with two of them...Charlie Newman of Minimalogic (Irritant) and Les Sheilds, formerly of Go Jimmy Dub (Where Do You Get Your Coconuts?). Their insights, plus my own experience with Suburban Baroque (Surreal Estate), have enabled me to compile the following list of suggestions for artists who are thinking or releasing a cassette. I hope they'll be of some help.

1. Don't expect to make any money. The best you'll probably do is break even. A band with a large local following may show a few dollars profit, but such a band can probably make enough money from gigs to be able to afford to release vinyl.

To break even, you'll need to promote the hell out of it. Classy artwork, sharp displays, mail-outs, word-of-mouth, flyers, all have their place. You should try to get as much press as possible. Go Jimmy Dub's cassette was a commercial success largely due to a front page article in the NIR just prior to its release. People need to know who you are, and where you're coming from, before they'll shell out a few dollars for your tape, no matter how slick it looks...which brings us to...

2. Don't be selfish with promo copies. You should count on giving away at least a quarter to a half of all you produce. Reviewers, critics, booking agents, and other influential people are not known for rushing out and buying Bubba and the Stingrays latest tape just because they saw a poster. They expect freebees and you should oblige them, otherwise, they'll probably never hear it. Just keep in mind, as you're forking over those precious tapes, that the more copies of your tape out there, the more people who'll have a chance to hear it, and that's what it's all about.

3. Don't cut corners on quality. Chrome tape doesn't cost that much more than regular, and it sounds so much better. You can make an acceptable master tape on a four-track cassette machine, but be sure and do the mix-down with quality gear onto one-quarter inch. half-track reel-to-reel. If you have to, book time at a professional studio.

4. Don't make too many copies first time around. 20 or 30 should be plenty. Put 4 or 5 in a couple of record stores to test the water, and send the rest out to be reviewed. You can duplicate more as the need arises. That way you don't have too much money tied up, and you aren't stuck with a bunch you can't sell. Duplication can be handled two ways; you can have them duped at a commercial tape duplicator. This is the easier of the two methods, but it has its disadvantages, namely quality control. Commercial duplicators do so

many tapes a day, that it's easy for a few duds to slip through. Improper levels, mechanical failures, these are some of the things that can go wrong. If you are doing a lot of copies though, this is the way to go.

The other method of tape duplication is the DIY approach. You can be assured of top-quality dubs for a considerably lower cost. The disadvantages to this method are that it's very time consuming (if you're only doing a few at a time though, this isn't a real problem), and it requires you to have at least two top-quality cassette machines, or one reel-to-reel and one or more cassette machines.

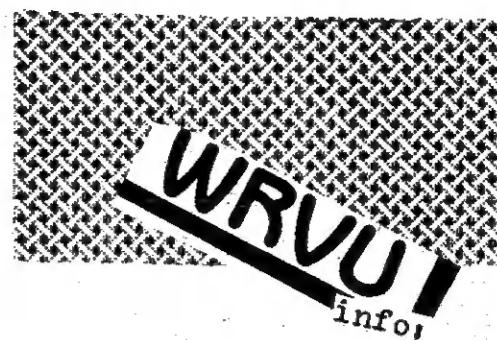
5. Don't expect overwhelming critical response. Only a handful of publications even bother reviewing cassettes, and most radio stations won't even touch them. OF magazine was the best source of information about radio stations and publications around the country interested in cassettes, but their November issue was their last. Two new publications are scheduled to appear around the first of the year, including one that will be entirely devoted to cassettes. NIR will keep you posted.

6. It is considerably cheaper to buy a box of blank cassette labels at an office supply house and take to an offset printer, than having cassette labels printed at a commercial tape duplicator. It costs more to buy pre-folded cassette inserts than it does to print onto card-stock and trim and fold them yourself (folding alone costs \$30 per 100 at one place!). You can buy little circular stickers at an office supply house and use them to seal the boxes a lot cheaper than you can have them shrink-wrapped. The list could go on and on, so be sure and shop around for all of your printing and packaging needs. You can save a lot of money.

Cassettes are the wave of the future. They provide a means for an artist to be heard without going into debt. I'm looking forward to hearing some incredible things come out on cassette as more people discover their virtues. Let's hope that radio and the press will begin to accept cassettes as a viable alternative to the high cost of vinyl. Meanwhile, keep those Walkmen rolling!

Allen Green

THIS ISSUE'S COVER ART WAS DONE BY LAURIE GEORGE. LAURIE CURRENTLY WORKS AT PRAXIS RECORDS AND, BESESIDES BEING A DEDICATED FAN AND ALL AROUND SCENE PERSON, IS FOCUSING HER CREATIVE ENERGIES TOWARDS MORE SERIOUS PROJECTS--SUCH AS THIS XEROX ART PIECE USED HERE.



We'd like to give everyone a little information on the shows we have on 91 ROCK, and when they can be heard.
Monday thru Friday: 6am to 12 midnight is ROCK; midnight to 6am is JAZZ.
Saturday: 6am to 9am--JAZZ; 9am to 12 noon--FUNK; 12 noon to 3pm--REGGAE; 3pm to 6pm--BLUEGRASS; 6pm to 12 midnight--ROCK.
SUNDAY: 12 midnight to 9am--JAZZ; 9am to 12 noon--CLASSICAL; 12 noon to 3pm--FOREIGN LANG.; 3pm to 6pm--BEACH PARTY; 6pm to 9pm--ROCK; 9pm to 6am--JAZZ.

On Monday, most of the jocks play new and local music leaning towards heavy metal in the am; On Tuesday, listen for new music, moving towards mainstream in the pm; On Wednesday, we have a mix of music from local to 60's to more mainstream. One of the best days for progressive rock on 91 is Thursday. You'll hear lots of stuff along the lines of the Slicker Boys, the Gun Club, Dead Kennedys, etc.--more obscure stuff comes later in the pm. Friday's show wraps up the week with a good mix of music, ranging from pop to metal. Of course, all our jocks love to play requests--all you have to do is call. (322 or 321-ROCK)

91 ROCK is attempting to increase our file and gather as much music and information from local bands as possible. We want to update our selections so that certain songs don't get overplayed and even more bands get a chance to be heard on the air. We do have material from many of you, but any new songs would be appreciated. Moreover, we will be glad to consider demo tapes if you don't yet have 'officially released' material.

Also, we'd like to know all about you. How long have you been together? Who plays and what? What kind of recording plans do you have? Where and how often do you play? Are you doing any road work? We would appreciate any copies of press clippings you could send us. When we do interviews these help us to have some basic knowledge about the band and it allows us to pass this information along to our listeners. In addition, there is the good possibility of a 91 ROCK-A-THON early next year using only local bands.

BUT WE DO NEED YOUR HELP. Send music, press kits, etc. to:

LOCAL PROMOTIONS
BOX 1900, STATION B
NASHVILLE, TN 37325

You can call Lisa Neideffer or Regina Gee at 322-3691 if you have any questions or comments.

FUTHERMORE, IF ANYONE HAS COMMENTS ON HOW WE CAN IMPROVE OUR SHOWS (OR ANY ASPECT OF THE STATION) OR IF YOU JUST HAVE A QUESTION...PLEASE DROP US A LINE. WE'D LOVE TO HEAR FROM YOU

MISC.--Livewire is back! Be listening for updates on events around town at various times throughout the day...and thanks again to all the local bands who have responded to our plea for songs.

Lisa and Regina

MIND MUSIC a musical point-of-view

by Anthony Rian

In the last issue of NIR a basic introduction to the term **mind music** was discussed. In this issue I would like to discuss the musician's inner motivation for writing such music, how Nashville is utilizing it currently, and how electronic musicians in Nashville can further develop and incorporate this "new age" genre of music into the art and music culture here in Nashville.

The beauty of **mind music** is the ability to transfer individuals from a day-to-day stress filled environment, into a bamboo forest, a sandy beach by the ocean, floatation in space, or a journey in the mind of oneself. It is moodsetting, environmental and a healthy escape. Why does this music effect a person in such ways? Because it is a true extension of the heart and soul. Compare a painter who produces an image on canvas, or a ballet interpretation of a specific moment in history through dance, and we can see that these "new age" musicians are true artists in their thinking and execution of music.

In the Vanderbilt University Art Department, a man by the name of Don Evans realized the potential for electronic music back in 1968. Don has been collaborating with various electronic musicians to enhance his films and multi-media productions for 16 years. The results are fantastic and would make excellent programs on **Viacom 26**. Don mainly uses musician's from outside the Nashville area, but I believe if more people in Nashville realized the potential for electronic music in films, commercials, theatre, etc., an exciting movement could start to develop here in Music City. In Belmont College's Music Department lies an electronic music lab which students use for classes. A lot of fine compositions come out of there, but to no application outside of the class itself. We need to start using the infinite source of possibilities electronic music has to offer in our film, video and other multi-media productions. I know Viacom would welcome new and interesting concepts to Channel 26 or the new **Public Access Channel**. **Mind music** itself is interesting enough, but couple it with animation, slides, films, etc. and the unveiling of a "new age" art here in Nashville would be inevitable.

Listed below are some excellent **mind music** albums available which may stimulate some interest:

Jean-Michel Jarre "Oxygene"
Vangelis "Chin*
Tangerine Dream "Exit"
Synergy "Audion"
Kitaro "Oasis"
Andreas Vollenweider "Caverna Magica"
Edgar Froese "Pinnacles"
Klaus Schulze "Dune"

For further information contact me at: 329-0220 day
352-2615 night

JUST ROUTINE WILL BE PLAYING THEIR FAREWELL PERFORMANCE THIS WEEK-END AT CANTRELL'S.

WALK THE WEST WILL BE PLAYING AT CANTRELL'S ON DECEMBER 27.

I'd like to offer an official apology to all the staff and the advertisers of this issue. This issue is several weeks late and I must take the total responsibility for this lateness. Maybe things will get better in '85--maybe they won't; we'll just have to wait and see won't we?

the 'editor'

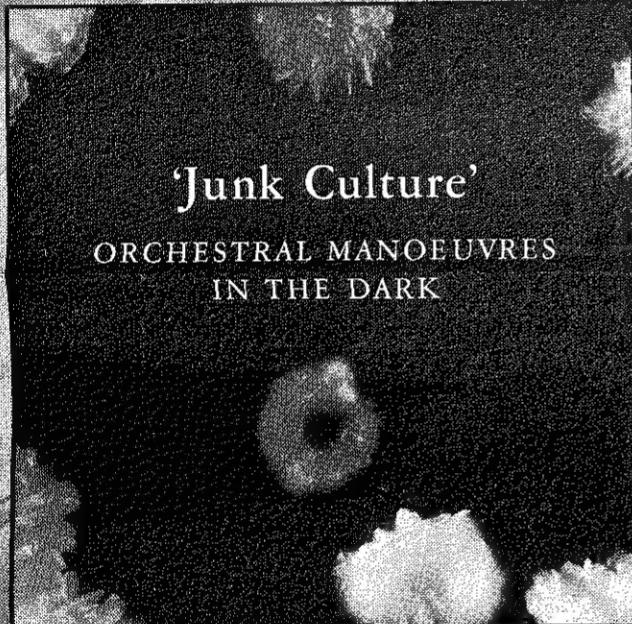
RAGING FIRE WOULD LIKE TO ANNOUNCE THAT REGINA GEE IS WORKING WITH THEM TO SECURE BOOKINGS. FURTHERMORE, THEY'LL BE PLAYING IN NEW ORLEANS ON DECEMBER 27 & 28 AND IN NASHVILLE, JAN. 19.

REM = RSM

REALLY ECCENTRIC MUSICIANS = REALLY SUCCESSFUL MUSIC

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868-CATS
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262-CATS
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CAT'S
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IT!

During REM's recent visit to town I was given the chance to speak with them after their show. The following conversations took place with Pete, Michael and Mike at various times backstage--Bill had already gone by the time I got upstairs. The guys were all very willing to spend time talking with me and I'd like to thank them, cause I'm sure they would have rather gone out--I'd also like to thank Jefferson and their management, Harry Baker at IRS records and the folks at Praxis & New West for their help and co-operation.

First, I talked with Pete downstairs.

Q: How does your new level of success affect you as a band? Does it increase your band freedom?

Pete: We had that freedom already but this sort of secured it. We never think about what we write except to please ourselves so that's not affected. What could be affected is the machine, like, 'you guys aren't selling enough blah, blah, blah, so you got to take this producer or you have to record in this studio or you have to record a disco dance song.'

Q: But you still have that freedom of writing--you write for yourself?

P: Oh sure, we always have--I wouldn't know how to do it anyway else--I wouldn't know how to write a hit...what we know how to write, is to write together and that's what we've always done...The freedom does give us a latitude with the record company--with the people in the suits, the people in the office who would, you know, normally abuse us.

Q: So you like the success?

P: Yeah, very much.

Q: It hasn't hampered your freedom at all?

P: Not yet--the level we're at we're pretty much at that height to just have the ideal strength--is that we can keep doing it--and we're not successful enough that there are 400 million guys in America making their living off us. Like DURAN DURAN--if their 4th record was a dud there'd be tons of guys in offices pulling their hair out--but if we turn in something weird and noncommercial everyone says, 'well, gee, they're following their instincts and they've been good so far'--so far, we're pretty lucky.

Q: Do you like being a 'cult' hit?

P: Yeah, but I want to go beyond that--but I don't want to go beyond that if it means sacrificing what is good about the band.

Q: How does it feel to be one of the definitive new music bands in America?

P: People perceive us that way but we don't--

Q: Look, you are. You can't deny it--
P: Well see, we don't deny it we just don't think about it--we don't agree with it anyhow...we hang around with other bands who may sell less than we do and aren't as "definitive"--but that we respect and like, so that if we're definitive than LOS LOBOS is definitive, or the REPLACEMENTS, or the SCORCHERS. We think we're a good band. We think there are a lot of good bands. We sell more than they may--but, you know, radio is blind or deaf or whatever and so is video--People do perceive us as that but that is not something we try to fulfill or even thought about...we don't feel we exemplify anything or stand for anything...

Q: In relation to this--what is the response in Europe to what REM is and does?

P: First a surprise, and then...we came over and it was like, 'of course you're the only good band in America'--then the SCORCHERS come over and it's like 'oh God, there's another good band from there' and then 3 weeks later BLACK FLAG comes over and it's like 'oh wow, there's another good band from there'--I mean, they just don't know because it's sort of like...they're a rather racist country, I mean England treats every other country like niggers, which is a word I don't like, but that's the way they are.

Q: So Europe is ignorant of what's going on in America?
P: Willfully so--they don't want to know.

Q: Discounting England, what about the Continent?

P: France is real hip to American culture--real open minded about American rock'n'roll; Germany, I think they're confused; Holland, they're nice, but I think they're confused, you know (laughs). France has this kind of romantic attachment to these American icons--you know, Marilyn Monroe, Coca Cola, garage rock--

Q: What factors specifically contributed to the rise of REM...Are there any singular things that really 'made it' for you as a band?

P: You mean like your 'big break' and all that--I don't think there's any such thing--what makes it is...not even talent...in rock'n'roll it's luck. Like four people who work together or 5 or 8, in a manner that's...unique. We're not original as a band, but we're fairly unique in that we are working together and pulling all these influences and trying to express ourselves personally--

PRAXIS RECORDS INFORMS US THAT JIM KIRKEL AND THE SLUGGERS HAVE BEEN IN THE STUDIO WITH PRODUCER TERRY MANNING AND ARE CURRENTLY WORKING UNDER THE GUIDANCE OF SCORCHERS MANAGER, JACK EMERSON.

that and the fact that we work hard as hell, you know—
4½ years now we've been on the road for 8 months of the year—working, not making any money, starving and being evicted from our homes, sleeping in vans—you saw us, sleeping on people's floors—we slept on yours.

At this point we ventured upstairs to the dressing room where I had a chance to speak with singer Michael about his political comment during the show.

Q: What is your attitude about the elections—about rock music and politics and getting people involved?

M: ...I don't think music and politics mix very well... and I don't believe in dogmatizing rock'n'roll or preaching from the stage...My statement about registering to vote and getting Reagan out of office has nothing to do with REM... we discussed that before we went on tour but...and I didn't say it to sway anyone one way or the other because they think I'm cool or they think that I'm a role model or they think that I know what I'm talking about—I don't know what I'm talking about, I just know Reagan...is bad for this country, he's bad for the world and he's got to be gotten out of office.

Next I had the chance for an extended conversation with bass player and back-up vocalist Mike Mills.

Q: I was asking earlier about what specific factors led to the success of REM?

M: Number 1 is luck—an incredible amount of fortuitous circumstance—the only explicit incident aside from the fact that—uh, ok—the chemistry between the 4 of us is unique and distinguishes the band from the 4 musicians—so that's what's made the difference, it's 4 people who click in a certain way. And the only other really important thing is, uh, that Bill and I knowing Ian Copeland—because he got us both started back into music after we quit, sold our equipment and said to hell with it—he got us back going again and then he signed us to his booking agency. We were the first and as far as I know the only band to ever sign with FBI without a recording contract. That enabled us to get a lot of breaks and dates that other people wouldn't be able to get.

Q: How much did Jefferson's management affect you success—what exactly has he done for you?

M: I think he's done a great job—it's hard to say because we have nothing to compare him to—but at the same he started from absolute scratch, he didn't know anything about what he was doing; and we didn't know anything about what we were doing—he's grown into the job, as have we and he has done, as far as we're concerned a great job with what he had to work with...in addition to being basically too nice a person to be a manager because to be a manager you have to be a jerk—and I think that probably came real hard to him—but he's developed to it real well (laughs) Jefferson you asshole—so, I don't know...he, the thing is he fits our idea because we didn't want a manager who's a highpowered asshole...we wanted someone who would do the thing we wanted and get the things we wanted without being a jerk—and he's done that extremely well...if we had gotten a professional manager, not only would we have not trusted him but he wouldn't have worked.

Q: I ask Pete, now let me ask you, how does it feel to be one of the definitive new music bands in America?

M: Well, you're right about us being one of them but the fact is there are about 30 not 2,3 or 4...We're only definitive because we got to where we are first or second. In terms of that, it's the best thing to be—we hit at the market at a time when there was an incredible rebirth of American bands—there are more than you could count on both hands right now that are tremendous—and it's great—and the best thing we can hope for is to set an example for some of them that you can do what you want and become as successful as you want without having to resort to the things that people say you have to do to become a success—you don't have to conform to a lot of the, uh, dress this way or tour with these people or record like this—you can do it other ways. You can do it your way and you can still become successful enough to support yourself and that's what counts.

Q: How does this success affect you as a band—I'm talking about how you play, I mean I've seen you several times and every one you play on a different level.

M: Ok, that's good—steady progress rather than everything at once is good, especially as opposed to steady digression but, uh, it doesn't really change anything because...we didn't get into this with a goal to be rich/famous/successful—and so whatever happened we've been able to take on a day to day basis. It doesn't really change any plans because we didn't really have that many plans to change. The fact is, we still deal with it as honestly as we can.

Q: I doubt you're rich but you are famous (Mike laughs)—I mean if I say I know the guys in REM people know who I'm talking about—

M: That depends on who you talk to.

Q: Well, anybody associated with new music would.

M: Ok, that's fine but outside of that extremely closed boundary—you go to anybody else and they'll go, huh? But you say Lionel Richie, they'll go, yeah! Other than that it's a rather limited sphere of influence in which we find ourselves—we're known to everyone who cares about new American music but outside of that no one's ever heard of us—and that's fine.

Q: Is your level of success really valid? REM is successful, more so than the other 30 bands you mentioned even though some of them may be better musically...

M: Well, it's a whole lot of things coming together at one time...It's good song writing, good musical taste, uh, an enjoyment for what we're doing and a good meshing together of parts in a way that hadn't been realized before or not in the same way for quite a while. I mean the difference in the way I look at bass and Peter looks at guitar and we all look at vocals and songwriting is not common to rock'n'roll history...We've done things in a good way, which a lot of people that really like us, like us for reasons besides our music and the fact that we've done things the way we wanted without having to do things which, like you would call selling out..

Q: How do you react to having to be set in a 'sub-culture' to make good, honest rock music? You make good music with good songs that never get airplay on the major rock stations across the country.

M: ...we're not any kind of radio band except for college radio—and college radio, as far as I'm concerned, is the savior of the airwaves, the only radio worth listening to other than 5 or 6 stations across the country... It doesn't bother us in the least because America is such a big country, so you got, you got 2 billion people or whatever and to make a national breakout you have to appeal on such a common level that it, by nature, excludes a lot of things that are really good because they only appeal to a number of people who care about certain quality things in music...if you're looking for mass popularity/massive success...the only way to get it is to reduce it to the lowest common denominator and that just takes the umph out of what you're doing.

Q: The bottom line is that REM is pretty happy with what you're doing?

M: Yeah, yeah, I mean commercial appeal and mass success means nothing...as a matter of fact it's something I could just as soon do without.

Q: And you're satisfied with being a band that maintains your special balance of that certain quality with that certain appeal you definitely have?

M: True, but the thing is whatever happens, whether we graduate into mass appeal or not it isn't going to matter because we're not going to change what we're doing...We've been a success for quite a while, I mean as far as I'm concerned, I haven't had to have a day job in quite a while and that's success—I've been able to live off this for 2 years and that's success. And if it graduates into, you know, Top 40 hits and things like that, fine—it won't matter because se won't have changed what we're doing—if everybody else comes around to it, fine; if they don't, fine.



ALLEN GREEN SAYS THAT AFTER THE SUCCESSFUL SHOWING OF SUBURBAN BAROQUE'S VIDEO ON VIA-COM, THEY ARE PLANNING TO PUT TOGETHER A SERIOUS ART PROJECT AND ARE LOOKING FOR MODERN DANCE PEOPLE IN NASHVILLE TO WORK WITH.



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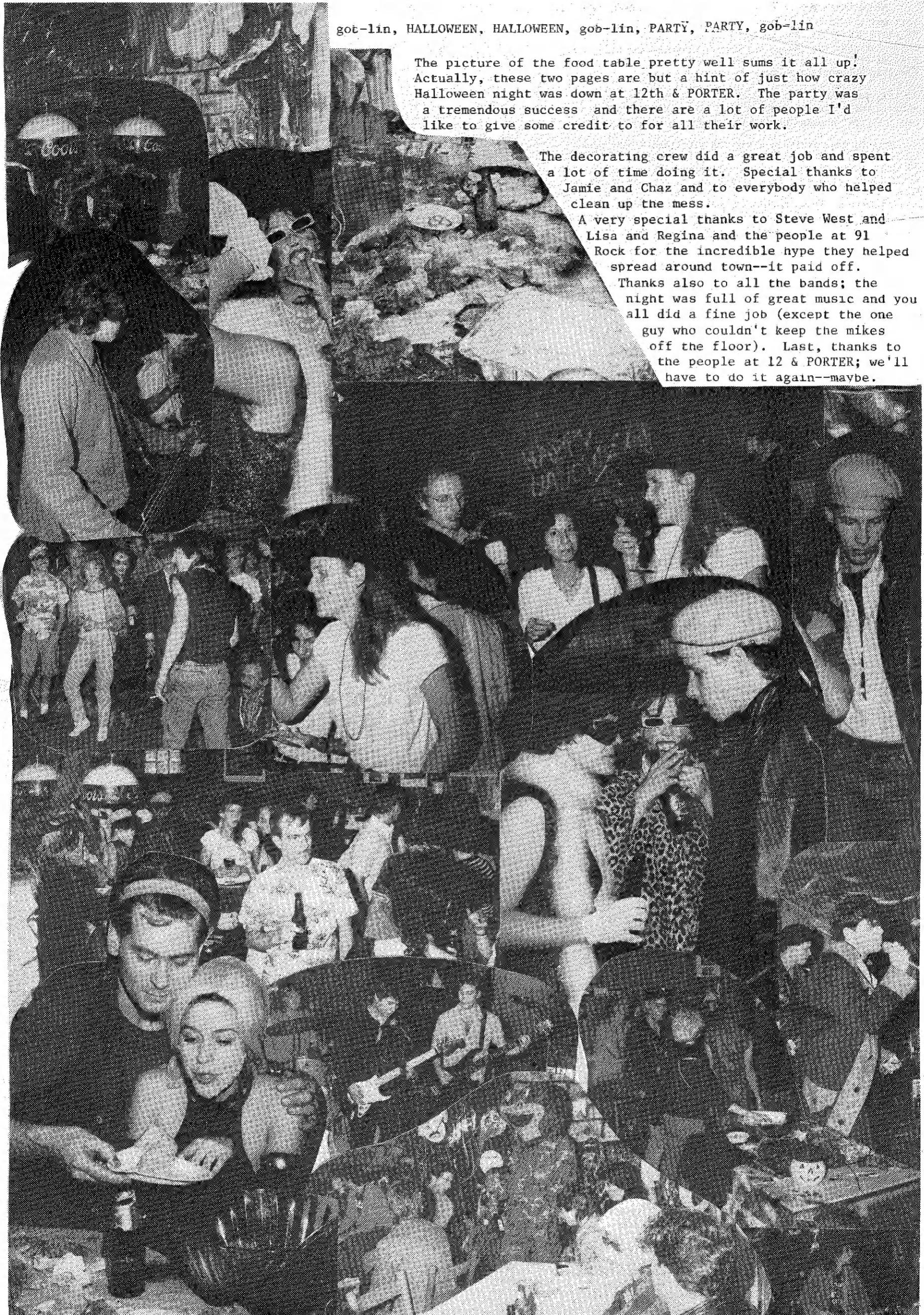
got-lin, HALLOWEEN, HALLOWEEN, gob-lin, PARTY, PARTY, gob-lin

The picture of the food table pretty well sums it all up! Actually, these two pages are but a hint of just how crazy Halloween night was down at 12th & PORTER. The party was a tremendous success and there are a lot of people I'd like to give some credit to for all their work.

The decorating crew did a great job and spent a lot of time doing it. Special thanks to Jamie and Chaz and to everybody who helped clean up the mess.

A very special thanks to Steve West and Lisa and Regina and the people at 91 Rock for the incredible hype they helped spread around town--it paid off.

Thanks also to all the bands; the night was full of great music and you all did a fine job (except the one guy who couldn't keep the mikes off the floor). Last, thanks to the people at 12 & PORTER; we'll have to do it again--maybe.





Johnny White 859-3523
Hair Benders 801 Meadow Lark Ln. at Rivergate

REVIEW'S

BLAME IT ON THE NIGHT

Let's begin this review with a basic understanding: **BLAME IT ON THE NIGHT** is not a movie about that art form which we all love so well. It may be aimed towards the same audience demographics as rock music and it may feature rock music in its soundtrack, but in reality, it has nothing at all to do with rock and roll.

BLAME IT ON THE NIGHT is the sugar-coated story of a father meeting his son for the first time (when the mother dies) and being forced to come to terms with both his life and that of his son's. The father just happens to be a touring rock star, riding the crest of his greatest success, his son a cadet at a military academy. For the sake of argument, I believe that the father could have been a fishmonger or an obituary columnist for a small rural weekly with the same impact on the story, though it would have rendered useless the embarrassing soundtrack created by has-been Tom Scott and never-was Ted Neely (best remembered for his giggle-a-minute rendition of J.C. in the film version of "Jesus Christ Superstar" and not for his handful of truly absurd solo ips). **BLAME IT ON THE NIGHT** is a shallow and senseless movie and certainly not worth the price of the popcorn, much less admission.

KEITH A. GORDON

PURPLE RAIN

Though the summer release of the year's only true rock and roll movie brought comfort to our eyes and ears, I hear tell of the solitary success of Prince's autobiographical epic, **PURPLE RAIN**, spawning a whole slew of similar film vehicles for, among others, the likes of Ray Parker, Jr. and John Cougar-Mellencamp. Let me tell you, gang, the folks busy at work at the Hollywood drawing boards will have to go a ways to top this one: **PURPLE RAIN** is a rock and roll fever dream, a whirling dervish of a motion picture.

Starring Prince as "The Kid", a young musician struggling to the top of the biz, the music is the common thread that holds the plot line together. Set in Prince's hometown of Minneapolis, the live segments were shot in that city's legendary First Avenue Club. Though the acting here is mediocre and the storyline tenuous at best, the magic occurs when Prince is on stage, prancing and preening like a Derby-winning stallion. The performances are lively and energetic, both holding our interest and stimulating our adrenal glands. A word of praise must also be said for The Time's Morris Day who, as Prince's film adversary, almost steals the show away from the boy wonder with his own brand of charisma and comic personality. As far as motion pictures go, **PURPLE RAIN** is just one of many, as a rock film, it is a gem, a masterpiece of the genre. See it!

KEITH A. GORDON

High There! You are now reading what I hope will be a regular, or at least semi-regular, feature of your favorite paper, The Nashville Intelligence Report. According to editor Rick Champion, the new N.I.R. is striving to attain a higher level of criticism than may have been apparent in the past, which I personally interpret as meaning that it's alright to offend or irritate people with what they may read in this column (as long as Rick isn't one of them). To that end, I feel certain that some of you will not like everything that you may happen to read here. According to my few friends, I am one of the most opinionated people that they have ever known, and I try never to argue with my friends.

Before proceeding any further, I feel that it is only fair for you to know that my personal preference in music lies with guitar-based pop, power pop, and rock. I appreciate lots of melody and high production values. I appreciate people who can actually play their instruments as opposed to instruments that play themselves. I appreciate vocalists who sing, not scream or mumble. Regardless of these preferences, however, I also appreciate genuine talent no matter what form of expression it may take and hope to be able to distinguish it from mediocrity often enough for this column to retain at least some semblance of validity.

In addition to the written commentary on recordings listed below you may also notice following some, if not all, entries a letter grade on the old A-B-C-D-F system of scoring like we all remember from grade school. This grading system may be interpreted as follows: A--Excellent, buy it. B--Good, borrow it. C--Average. Listen to it if you get the chance. D--Below average. Avoid it if at all possible. F--Buy a copy, then burn it.

Finally, if you like what you read here don't hesitate to tell me. If you don't like it, tell Rick, but don't bother me with your complaints...

THE SWIMMING POOL Q'S----Congratulations to the Q's for a safe, and I do mean safe, debut album on A&M. Those quirky old Q's are all but gone. The two things that keep this album from sinking to the depths of total mediocrity are Bob Elsev's excellent, tasteful guitar work and an occasional eccentric lyric that makes you wonder what Jeff Calder puts in his mint juleps. "B" (regretfully)

THE DEL FUGOS--"the Longest Day"--I expected to hear better from this band consisting all the hype I've seen for years in **BOSTON ROCK**. Most of the songs on this album sound like outtakes from a db's record. For echo lovers only. "C"

SPECIMEN--"Batastrope"----Surprise!! At last a really good album from the English "Art-

VIDEO REVIEW: ATOMIC CAFE

Atomic Cafe is a 1982 film that presents the development and use of atomic bombs with a supposedly humorous slant. The soundtrack includes timely songs from the '40's and '50's like "There's No Atheists in a Foxhole" and "Atomic Love"; however, as presented by Kevin and Pierce Rafferty, we find there is nothing funny about an A-bomb.

The movie opens in 1945 with Paul Tibbets, pilot of the plane that blasted Hiroshima into history, proudly recounting the flight. In summing up the incident, however, the pilot did recognize that this would be something that would weigh heavily on America's public conscious. Little did he know just how much.

Shortly after the Hiroshima bombing, Pres. Harry Truman told America: Having found the atomic bomb we have used it. We shall continue to use it until we destroy Japan's power to make war. Only a Japanese surrender will stop us...It is an awful responsibility which has come to us. We thank God that it has come to us instead of our enemy and we pray that He may guide us to use it in His way and for His purpose.

America then bombed Nagasaki and Japan surrendered.

In the next few years as America comes to grips with its awesome power, the Soviet Union quietly develops its own atomic bomb and tests it in August of 1949. Suddenly, the U.S. realizes the fact that they could face the same nuclear destruction as Hiroshima and Nagasaki. America turns to President Eisenhower for answers and he addresses this concern as he speaks of how much more we've developed scientifically that we are capable of handling emotionally... "Advances of science have out raced our social conscious."

This is what "Atomic Cafe" is about. Not Bert the Turtle teaching children to "Duck...and Cover" in order to survive an atomic attack. That is more like "Bend over...and kiss your ass good-bye."

Check it out! S.W.

"Punk" school. Ian McCulloch styled vocals merged with a razor edged "Dream Syndicate" guitar and song structure. I'm impressed. "A-"

THE TALKING HEADS--"Stop Making Sense"--I was going to give this record a one word review, but I thought again and decided to make it two: redundant and boring. "C-"

THE REPLACEMENTS--"Let It Be"--Friends, this is the most inspired garbage I have ever heard. Raw, sloppy, precise, and wonderful. "I Will Dare" and "Unsatisfied" are two of the best pop-punk songs you'll ever hear. "A"

TEN FROM TEXAS--Very average. If you have the urge to buy a compilation album, pick up a copy of WRVU's "Local Heros" instead. "C"

ECHO AND THE BUNNYMEN--"Ocean Rain"----Moody, droning, and eventually monotonous arty-farty nonsense from the U.K. This album gives credence to the old saying "Never trust a foreigner." (Exception to the above--"The Killing Moon") "C+"

XTC--"The Big Express"----Without a doubt this is the best album I have heard so far this year, and I've heard a lot. Excellent songs that sparkle with wit, concern, and instrumental brilliance. Innovative production techniques and transparently clear sound quality. Anyone with even the slightest trace of conscience should listen closely to "This World Over". I like this record a lot, just in case you couldn't tell. "A+"

BIG COUNTRY--"Steeltown"----A person whose opinion I respect told me that this band just writes the same song over and over. Maybe so, but that one song is still heads and shoulders above most. The only complaint I have involves Steve Lillywhites's "wall of mud" mixing technique that obscures much of what I like best--the anthem-like melodic structure and ringing guitars. "A"

PLASTICLAND--"Color Appreciation"--Musically, these guys are more punk than paisley, but lyrically the mescaline really shows. The songs are consistently good. "B"

AZTEC CAMERA--"Knife"----I know rock and roll when I hear it and rock&roll this ain't...Nicely produced adult contemporary sludge with just the right touch of wimpy new wave art work and photography on the sleeve to appeal to all the college kids. Lots of style and little substance. "D"

LET'S ACTIVE--"Cypress"----Lots of really nice pop songs, well played and sung, with just the right touch of psychedelia. However, I for one am very tired of this low-tech "drive in studio" sound quality. This is a good band--they should use a good studio next time around! Please... "B"

BANGLES--"All Over The Place"----This is the most inappropriate album title I have ever seen, because this album is dead on target. Super vocal harmonies and crisp, punchy instrumental work are present on every cut. Highly recommended. "A"

U2--"The Unforgettable Fire"---Better than "War", not as good as "Boy" or "October". Producer Brian Eno adds some interesting texture to the overall sound, but the songs themselves seem to lack the spark of enthusiasm present in the band's earlier work. "B+

THE CHURCH--"Remote Luxury"---Why aren't these guys the hottest thing since sliced bread? They have everything: Atmosphere, attitude, ability...Let me put it this way---R.E.M. just might be as good as **THE CHURCH** if they took on a competent producer and did their recording in a decent studio. Wise up people, and give this band the attention it deserves. "A"

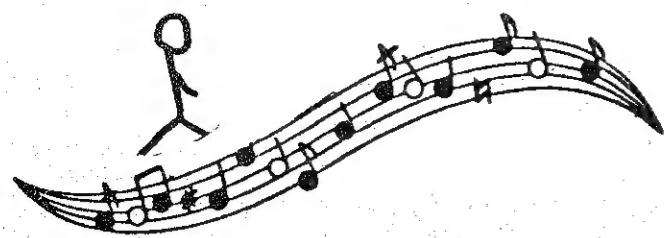
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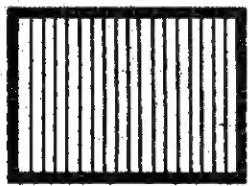
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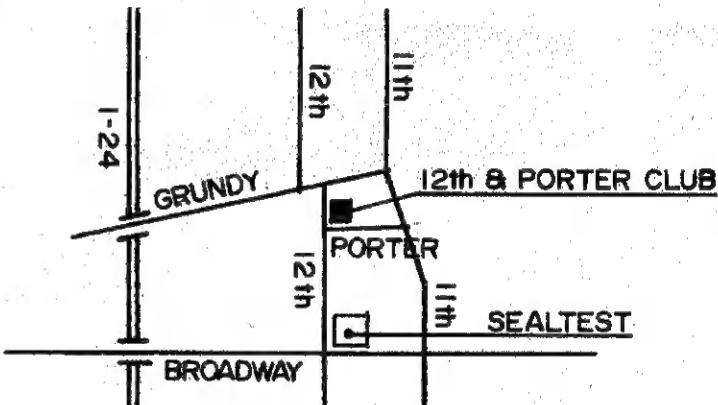
12TH THE LANDER



HAPPY HOUR
4-7

LATE NITE
MENU

LUNCH
DAILY



DECEMBER

16	17	18	19 AUTUMN	20 BUSINESSMEN	21 PAT McLAUGHLIN	22 BEN HOUSTON SHOW
23 CONCEPTUALS	24 CLOSED	25 CLOSING	26 CLOSED	27 TBA	28 DAVE OLNEY	29 AUTUMN
30	31 JIMMY HALL					

COMING UP IN JANUARY:

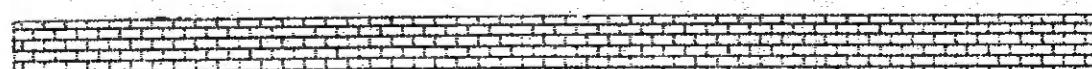
Thursday, Jan. 10--from Athens, KILKENNY KATZ

Friday, Jan. 11 ---CIVIC DUTY

Wednesday, Jan. 16-CBS Recording Artist, the DADS

Saturday, Jan. 19-RAGING FIRE

FOR BOOKING INFORMATION, CALL 254-7236 or 320-1555--ask for Jody.





DECEMBER 1984

NASHVILLE INTELLIGENCE REPORT 25

LET'S MAKE A DEAL

by Allen Green



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